

THE SHABBY DOLL READER

ISSUE 22
NOVEMBER 2016

THE READER

A MONTHLY ELECTRONIC ZINE BY
SHABBY DOLL HOUSE

NOVEMBER 2016

ISSUE 22



Edited by Lucy K Shaw
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Welcome to Issue 22 !



Featuring Rihanna,
wearing a casual shirt

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Who what when where why

& Win a copy of **KILLER**

by Kimmy Walters

*

But first, the tweets capturing ~the spirit of the moment~



Kristen Felicetti
@kris10felicetti

Why do artist residencies ask for references. Don't you realize that artists have trouble with authority figures & asking people for things?



tahlia chloe
@tahliaxchloe

Dinner w dad: I do think we live a good life, a loving life [pause] as much as there can be love in a world without meaning [cuts artichoke]



michelle lyn king
@michellelyinking

swear to god i saw alice munro leaving the williamsburg equinox



J. Jennifer Espinoza @sadqueer4life · 5d

my poetry is often described as "plain" or "simple" bc i don't have an MFA or a desire to make readers feel like i'm smarter than they are



kate kush @supernasst · 26/10/2016

i just wrote an email about my feelings that's longer than my latest short story. feelings are bad. never have them. art is much better.



cb @therealcb · 24/10/2016

when I was 14 I told my high school career councilor that I wanted to be a poet when I grew up, and look at me now, suffering



Juliet Escoria @julietescoria · 10/10/2016

i am pretty sure my dog has gotten cuter in the 2.5 months we have owned her SO I GUESS THE THING ABOUT DOGS RESEMBLING OWNERS IS TRUE

*

DEAR DOLL READER,

Hi,

Hello!

I hope this issue finds you well.

And I hope it's finally the last week that we have to hear about you-know-who in the news. (Okay, I'm not going to talk about the US election, as I know you have already heard and read way way more than enough).

I'm excited to share this issue with you. It features some of the sweetest people in poetry! We have interviews with Beyza Ozer and Alex Manley on the release of their new books, and a feature on *Sisternhood*, a new anthology of European poets by Nadia de Vries, as well as all the usual news and updates. There's also the opportunity to win a copy of Kimmy Walters' new book, *Killer*.

All of these young writers make me feel very hopeful and happy! I hope they have the same effect on you.

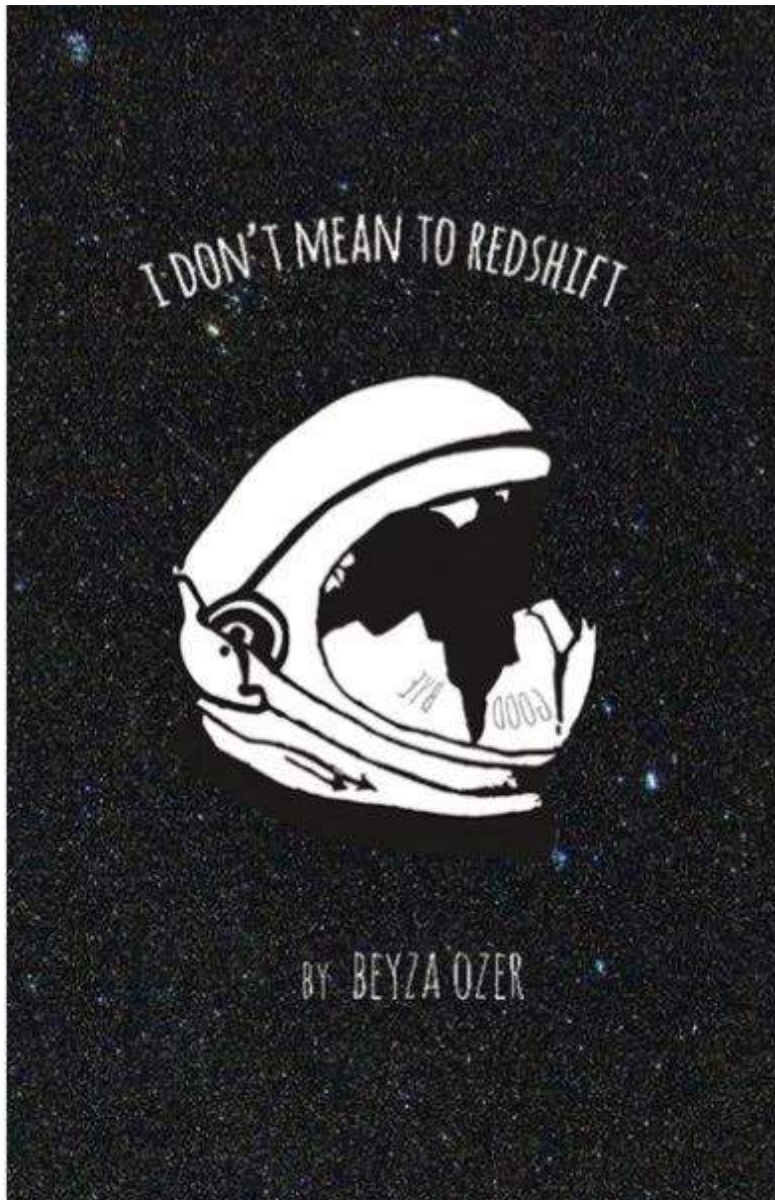
:)

Okay, thank you so much for reading as always.

With love,

Lucy

I DON'T MEAN TO REDSHIFT



An interview with beyza ozer

beyza ozer is the author of two poetry chapbooks, *GOOD LUCK WITH THE MOON & STARS & STUFF* (Bottlecap Press, 2015) and most recently of, *I DON'T MEAN TO REDSHIFT* (Maudlin House, 2016). Their poem, FAIL BETTER, was featured in our KINETIC issue. We talked to them about their new book, the Chicago scene, and working at a feminist bookstore...

What does it mean to you, the title, ‘I Don’t Mean To Redshift’?

the scientific definition of “redshifting” is whenever a light source moves away from an object. i guess my thinking process when it came to deciding on a title was the feeling of disconnect in different aspects of my life, and how that disconnect is never fully intentional. there's a lot i could say about wavelengths and human interactions and how integral they are to each other but that could get boring. titles are hard!

What was the writing process like for this book? How long did it take for the collection of poems to come together?

i wrote most of these poems as responses to subject matter i was learning about in a course called ‘the origins & fate of the universe.’ mostly, i took material from what we were learning in class or read through my astronomy textbook. i wrote a poem called ‘WATCH THE STARS & FROM THEM LEARN’ for my final project, which is in the chapbook, & my good friend/classmate/fellow space freak Bianca Smith made a video accompanying it, along with Mason Adams. so all together this has been about a year in the making!

here's the link to the video.

Some of the poems are written in letter form, to the moon or the sky, to a single initial, or to simply ‘dear’. And there’s a whole series of poems addressed to different astrological signs, which I love. Can you remember how you began writing epistolary poems?

i’ve always admired letters, especially ones filled with love and magic. my grandfather and i used to write letters back and forth (he lives in Turkey) and those were the first things i can remember writing and thinking, shit, writing can be cool. epistolary poems are the most honest form i can ever imagine writing and i don't think i'll ever stop loving them. it just makes me feel more connected to anyone i don't know who might be reading my work.

This isn’t really a question, as such. I just want to admire these lines: ‘when does death stop being emotional? / when does it turn scientific?’ Although I guess I also wonder if you ever figured out the answer.

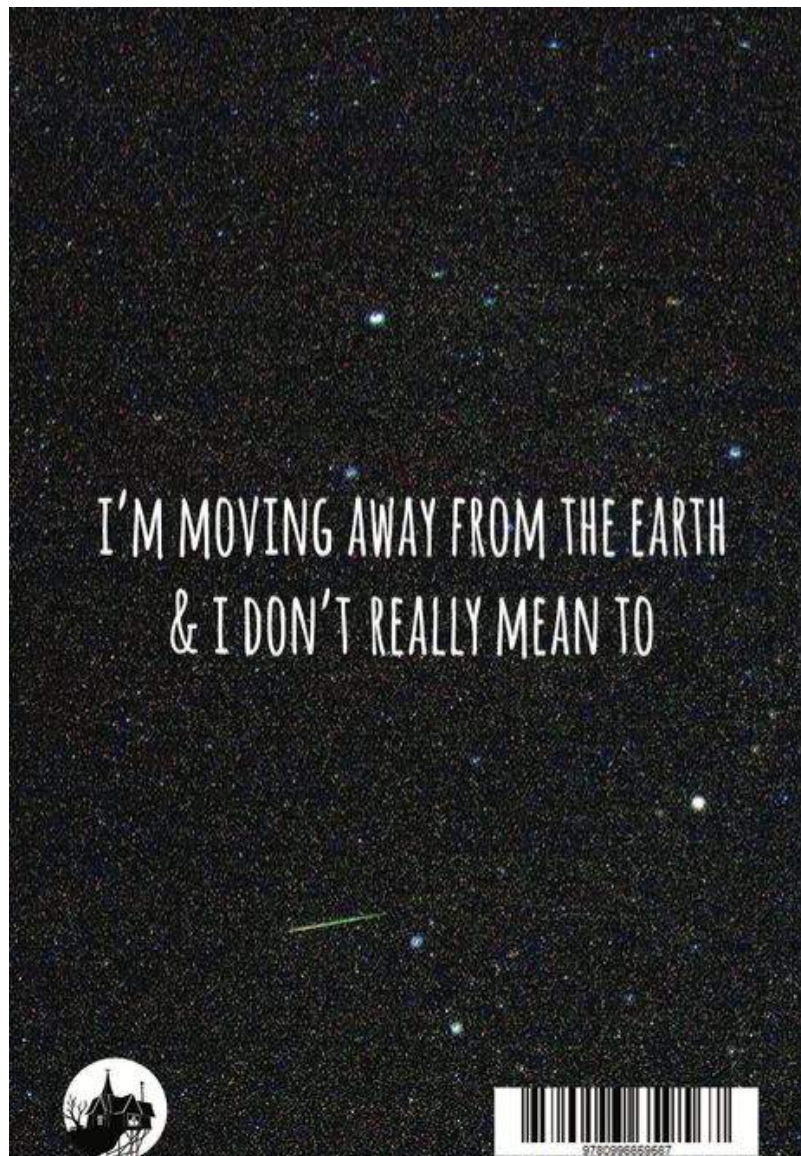
the answer is that death is always scientific and always emotional because emotions and science are both real and hard.

The poems in this book are often as funny as they are dark, with such skillful lines as, ‘i’m wondering what kind of clothing my parents would bury me in. they would pick a dress even though i had asked multiple times to be cremated,’ and titles like, ‘DON’T FUCKING TALK TO ME WHILE I’M CRYING OVER HOW YOU DIED ON THE OREGON TRAIL.’ It’s fun to read, while also dealing with many difficult topics. And I really like the way it often feels as

though you're just trying to make yourself laugh. How important is humor, to you, when you're writing or reading poetry?

humor is the only way i deal with anything painful or difficult, to be frank. it's especially apparent to me when i'm reading a poem that's meant to be funny but also sad and no one knows if they should laugh or not and i'm like, you guys! please! this is already awkward for me!

basically, i think humor is a way to be yourself without having any strings attached to sensitivity, but also being sincere and expressing the sentimentality that you want to get across. i love sincerity in poetry (sue me) because poetry is inherently full of heart and feeling. my main point is that everything is weird.



What's the best thing about working at a feminist bookstore?

the books! the events! working at one of the last feminist bookstores in the country/world is kind of cool but also really depressing at the same time. i'm able to read a lot of books

that haven't been exposed to the world yet, and that's probably my favorite part. surrounding myself with literature that i care about, mostly by queer/trans POC poets and writers is also a big thing for me.

the store, Women & Children First, is a place i've been going to since i was 15 years old, and it's where i bought my first book of feminist theory. it's been in Chicago for almost 40 years & it's such a great place to be!

Who are the poets you love the most?

i love anyone who has ever tried to write a poem!

but specifically, my favorites at the moment are Aziza Barnes, Dalton Day, Jamie Mortara, Fatimah Asghar, Joshua Jennifer Espinoza, Maggie Woodward, Morgan Parker, Kimmy Walters, Laura Theobald, Heather Christle, Etel Adnan, Hanif Willis-Abdurraqib, and about a million more beautiful human beings.

also do Fifth Harmony and Rihanna count?

Of course!

I recently met a writer from Australia who told me they thought Chicago had one of the most exciting writing communities in the world right now. Does it feel that way to you??

that's interesting! i think all writing communities have merit but also are always going to be problematic. people talk about New York or Portland or Los Angeles when they talk about the "lit scene" and a lot of the time i ask myself if i even really care about being part of a scene that is mostly white, cisgender, and male (aka 99% of chicago readings). that's a big reason i stopped going to a lot of readings, too. i used to run a series called galactic pinwheel which i really want to start back up again but stress is a real-life thing that takes over my life at the worst times.

that doesn't mean we shouldn't be excited, though. it's possible to be excited and critical at the same time. Chicago has a lot of sources like Young Chicago Authors, the Poetry Foundation, and a ton of schools that take creative writing seriously as a career. but yeah, we should make sure those places are doing their jobs and providing what any lit community needs.

short answer: if we continue to create spaces for marginalized writers that would be GREAT and there are so many amazing local chicago poets whom i love but also too many white men that ruin everything.

Are you working on a full length collection? I think that would be a very exciting thing for the world.

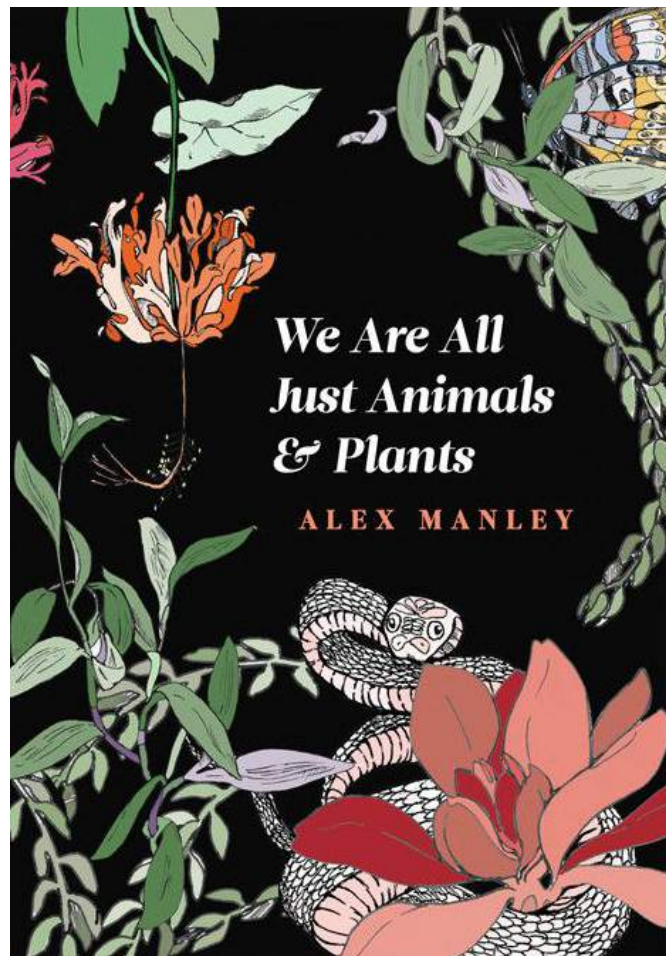
thank you! my full length will be out in mid-January (on Fog Machine, i think i can say that now? sorry zac lol) and it's called FAIL BETTER. i'm also working on another book at the moment called I AM THE 52-HERTZ WHALE but it's a really slow process. i want to create as much as possible but i also want to eat a grilled cheese and cry over an episode of Bojack Horseman ya know?

I DON'T MEAN TO REDSHIFT is out now from Maudlin House

You can follow beyza on twitter
& read their poem in Shabby Doll House

*

WE ARE ALL JUST ANIMALS & PLANTS



An interview with Alex Manley

Alex Manley is a writer of fiction, essays and poetry from Montreal, Canada. In 2013, we published his story, Posologie in Shabby Doll House. Cut to three years later and we are excited to talk with him about pizza, poetry and his debut book, *We Are Just Animals & Plants*, out now as part of Metatron's Fall catalog...

I think of you as a prose writer. But your first book is a poetry collection, which surprises me! Have you surprised yourself too? Or has this been the plan all along?

To be honest, I've bounced back and forth between poetry and prose for years. Actually, since I abandoned a novel-length project in the summer of 2013, I'm not sure I've written a single full, finished story; so I've definitely been more of a poet as of late. I do want to return to prose at some point, but for one reason or another it hasn't been a focus for me lately.

Where do you write your poems?

On my laptop, mostly. Kidding, although I am very much a digital writer. Probably about half of 1% of my poetry starts with a pen. I do start some poems now on my phone in the Notes app, but the bulk of the writing/editing happens on my laptop, at home, often alone. I don't know what it is, but being completely alone in the apartment, or at least alone in a room, seems to help with the work.

What was your life like while you wrote this book?

The book is a mix of old and new poems, from "Prometheus II," which I wrote in the summer of 2012 and which is almost the exact same poem now as it was then, to "Bird Brain," which grew from a few tossed-together ideas to a finished poem as summer 2016 was ending.

The final product is a sort of catalogue of two different relationships I had between 2013 and 2014 that felt like sort of polar opposites in a few ways. One was longer, fleshed out, and real. The other was very fleeting and over all too soon. If you've read [Alana Massey's essay on "chill" in dating culture](#), you know that whoever is more chill, i.e. cares less, has the power in a dating situation. These two relationships meant I got to feel intimately familiar with the presence and absence of that power, and particularly the febrile sort of crazy you feel when any relationship is in an undefined state. That's sort of the dynamic that produced a good chunk of the poems that became the book.

On the other hand, after those two relationships, I ended up in a very loving and stable relationship with my current partner, Arielle, where it feels like we're really both on equal footing, and that stability I think was helpful when it came to editing and putting together the manuscript, where I had enough emotional distance to approach the project the right way. You know what they say, "write drunk, edit sober"? I sort of executed the emotional version of that. Write sad, edit happy.

***We Are All Just Animals & Plants* charts a duality between the natural and digital worlds, 'exposing the brutality of longing and the highs and lows of love in the digital age.' And it makes a lot of sense to me that a book like this would come out of Montreal, a rarity among major cities in that it doesn't let you forget you're *just an animal*, whether it's because of the actual mountain**

the city is built around, or the extreme weather conditions which change dramatically as the seasons pass. You're always contending with nature. Would you cite Montreal as a major influence on your writing?

I would agree that living in Montreal has influenced my writing—that it's a reflection of people I've met here, the school (Concordia) I went to here, and less tangible things, like the way the city constantly forces you to think about language, by either shoving too much of it at you or by withholding it; so much of our signage relies on pictograms rather than words, for instance.

And the mountain and the city's parks do have a place in my writing—I've written multiple poems that have featured Mount Royal before, and the book is littered with references to places in the city: a certain café, a certain dollar store, a certain bridge, a certain greenhouse. I'd love to give a walking tour about the different places that feature. Or at least a novelty map.

I love that idea. Maybe there should be a Metatron map of Montreal! I think about this type of thing a lot ever since I read an interview with Anne Michaels in 2011, about 'mapping Toronto's personal stories and cultural histories'.

What was the hardest thing about writing *We Are All Just Animals & Plants*?

The writing process was a breeze, comparatively. Some of the poems came together more easily than others, but it was always fun and almost never painful. The editing process, which was tougher because hearing someone else's opinions about my creative work is always stressful for me, went really well. In Metatron, I got to work with people I had a lot of respect for and who gave me a lot of creative freedom while still pushing me in the right directions. It was so perfect.

So I think the hardest part has really been the letting go part. As soon as we finalized it, I started having these, "Oh, this line is dumb. I didn't do enough with this poem. I let it be good enough rather than pushing it to be better" thoughts. That kind of stuff. Which feels shitty, but also I know that a lot of writers have that kind of anxiety about their books. As soon as it's out of your hands you start nitpicking and kicking yourself. But at some point, you kind of have to just breathe and let it be.

Are we... plants?

"We are all just animals & plants" doesn't actually appear in the book—the title was just "Animals & Plants" originally, but the Metatron braintrust felt that that wasn't very grabby, and they were right. Adding "We Are All Just" wasn't my idea, but I loved it as soon as it came up in the email thread.

It was a sort of succinct phrasing of an idea that I felt the book was getting at in a certain way—that when it comes to our love lives, we're all part of an ecosystem, struggling or thriving, acted on by forces we might not fully understand, doing things for reasons we

might not be aware of in a conscious manner, which is something I associate with wild animals and plants.

Our consciousness and self-awareness mean we can think about what we do, but it doesn't stop us from acting in illogical ways. It makes me wonder what it would be like if Sir David Attenborough was narrating your love life, you know? I wanted the book to have a sort of "watching *Planet Earth* on a couch sitting next to your crush and sort of wondering if your legs were going to touch if they shifted a bit and if so, whether that meant anything, like, in a "cosmic sense" vibe to it.

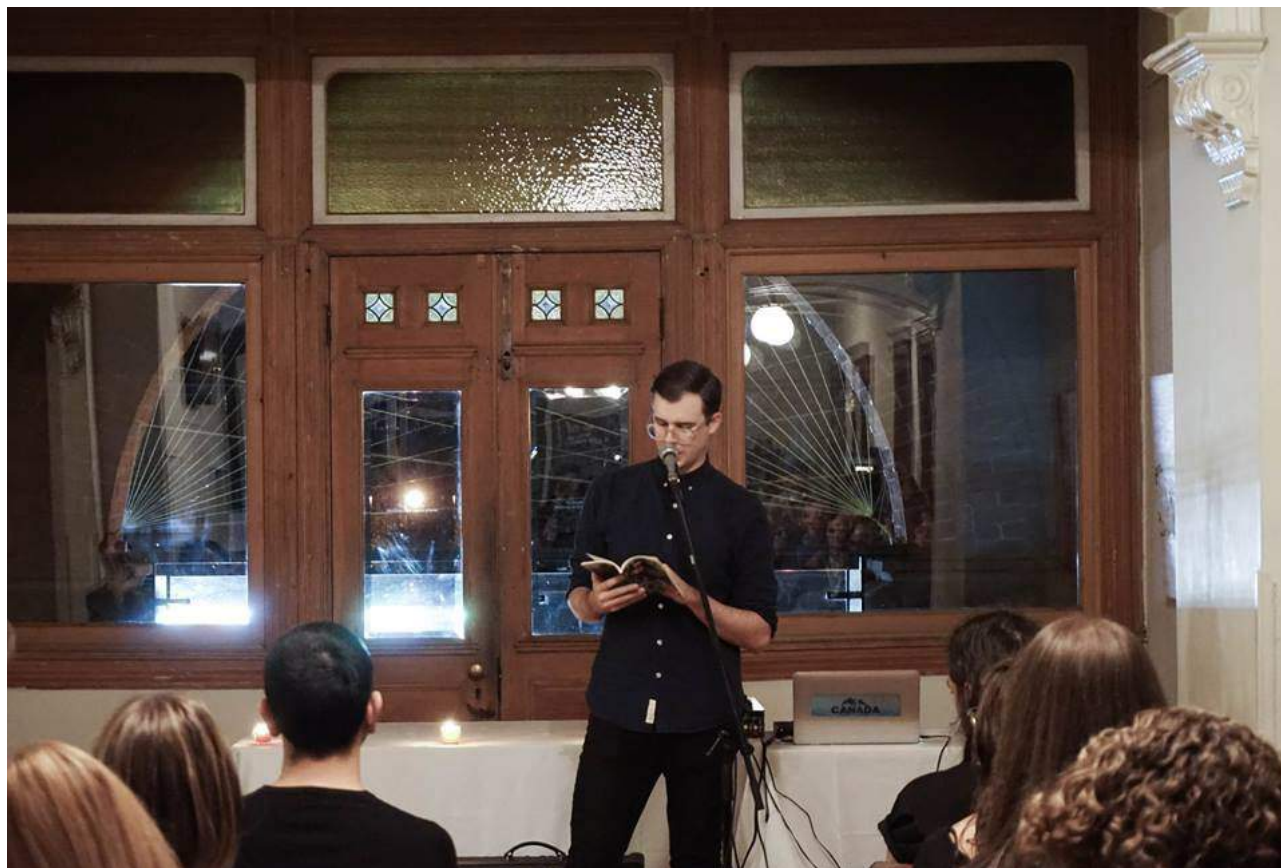
I feel like you could make a great trailer out of that idea.

Hahaha, I wish! Ashley and I actually discussed shooting a book trailer for the book. I remember how much I liked Sara Sutterlin's trailer for the first edition of *I Wanted to Be the Knife* and reached out to a local videographer whose work I really like with an idea, but ultimately I didn't have the budget to remunerate him the way I wanted and, while he was willing to work for cheap, he wanted a bit more say in how it would look and our ideas weren't really jiving from that perspective. That being said, a book trailer remains on the bucket list, so if I ever get lucky and put out another book, we'll see.

Can you recommend five things about or from Montreal?

1. *LANGUAGE ISSUES* - Living in a city where everyone is bilingual (or tri-, or quadri-) to some extent—it's a beautiful thing, and I recommend experiencing it. Some of my best times have happened drunkenly conversing with people across language barriers.
2. *VEGETARIAN/VEGAN FOOD* - Downtown Montreal is very kind toward people with non-standard dietary preferences, whether it's avoiding gluten or dairy or meat. There are a lot of delicious, reliable options and it's really so nice to have restaurants like Aux Vivres and L'Gros Luxe 100% Végé and Momo Sushi at your disposal when you want to go out and have a great night.
3. *OUTDOOR RINKS* - Skating is the closest you can get to flying without sprouting wings, IMO. I love the way the city's outdoor rinks become loci of public amusement, exercise, enjoyment in the winter, how you can show up with some friends and some skates and play hockey, forming ersatz teams with strangers and just kind of participate in this communal thing, brought together by the cold.
4. *CONCORDIA GREENHOUSE* - My alma mater has its pros and its cons, but one of the best things about it is the beautiful greenhouse on the 13th floor of the Hall Building. It's sort of like stepping into another universe for a bit. Great for meditating, and incredibly romantic, if you're into that.
5. *CHEAP RENT* - Montreal has unreasonably cheap rent, which makes it accessible and affordable for a lot of people who'd be priced out of living in the downtown core of a similarly sized city anywhere else. What that means is if you can have a real, genuine

close-knit community of people who are focusing on their art more than on their paycheques. It's beautiful in a really nice anti-capitalist way.



Ahh, I love Montreal. How was the Toronto launch? It was at The Gladstone Hotel, right? That seems like a crazy venue for a book party.

It was awesome! It was my first ever reading outside of Montreal, which was nerve-wracking, and it was my first ever book launch, which was also nerve-wracking. But a ton of beautiful and wonderful people showed up for it, which was such an awesome feeling. In a lot of ways Toronto has been a home away from home for me for the past few years, as all my university friends have moved here to study or get jobs. So I've been taking the midnight Megabus pretty regularly to catch up and remind them I still exist. Glad to see it paid off.

Ashley put together a really nice night and, as you said, the Gladstone was a really cool venue. Although we did have live music from other rooms bleeding through into the readings at times, but that gave it a very unpredictable and off-kilter feel that might have worked in its favour. Shouts out to my co-launchees, Adam Zachary and Laura Theobald, for their great readings and awesome work, and to all the other readers and musical acts. Awesome night.

Can I ask you about AskMen? I know you're a feminist and I know you work as an editor at AskMen.com, (your twitter bio cites Drake, 'on a mission tryna shift the culture'), I just find all this really interesting and confusing and want to know more!

I applied to AskMen kind of on a whim back in 2013, a few months after graduating. I knew I wasn't going to do an MFA because my grades were terrible and I was in debt (Quebec university debt is peanuts compared to American university debt, but it still felt big) and I wanted to start erasing it ASAP. A poet friend of mine (the wonderful [Domenica Martinello](#), whose work you should check out) put the job posting on Facebook in a kind of "ha ha, imagine doing this terrible job" way, but I was like, "I have to apply to this."

In many ways, it's been a dream job. Getting to work full-time as an editor while I write on the side is such a blessing. I have some truly wonderful coworkers. I've been able to live comfortably for the past three years, which isn't something I'd really seriously envisioned for myself. I feel like an adult and shit, which is pretty off-brand for me. And it's also weird, as someone who lived in an apartment the size of a large bathroom for six years in university, staying up all night on Twitter, skipping class and sometimes going without food for 20 hours at a time to now be thought of as, like, this men's magazine editor who also writes poetry. Like, if I saw a link on Twitter that was like "Read this AskMen editor's romantic breakup poems," I would be like, "No, I'd rather die, please."

The job is also in part a reality of the anglo Montreal life. There aren't a lot of opportunities like this for English-speaking writers and editors in this city. Even if I wanted to go somewhere else, there's really nowhere else to go. And so while I'm here, as I put it in my bio, I'm trying to shift the culture. I'm very lucky to be able to pay smart and wonderful people to educate our sort of stereotypically cishet male audience about gender and consent and sex-positiveness and feminism. Getting to publish writers like [Madeleine Holden](#), [Priya-Alika Elias](#), [Sam Escobar](#), [Beth McColl](#) -- it's been really thrilling.

That seems really nice. And I hope one day the men will ask about poetry.

Okay finally, you're well known for your pizza related content...



Alex Manley @alex_icon · Aug 23

my parents, at 27: married, with a kid

me, at 27: i prefer ordering **pizza** Online so i don't have to ever interact with a human person

59

4.3K

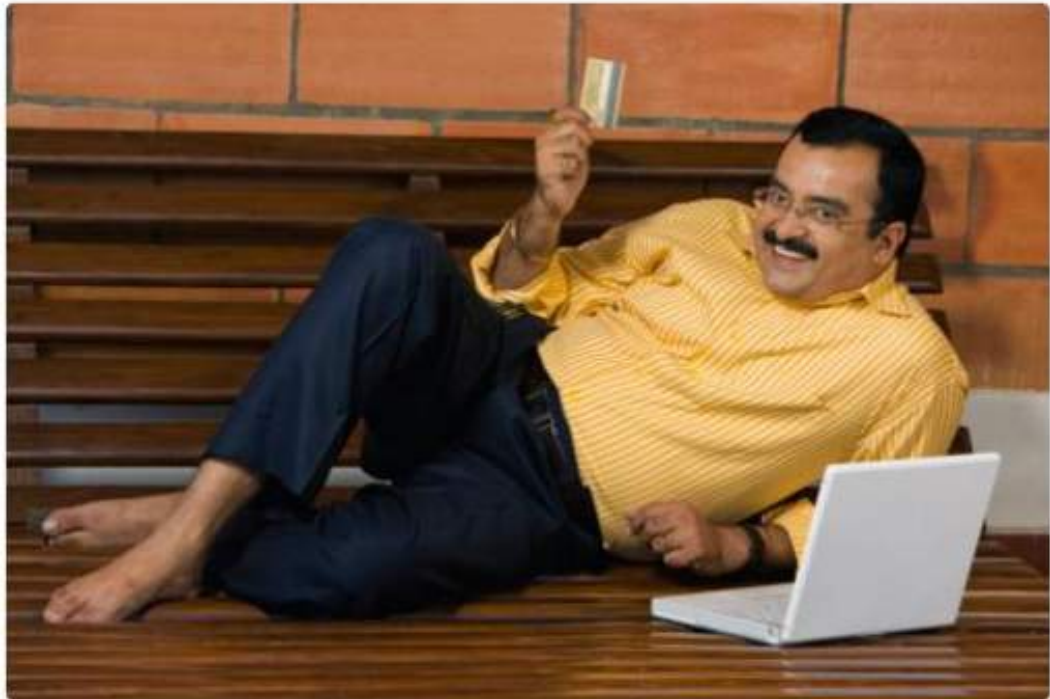
6.9K





Alex Manley @alex_icon · Oct 13

me: gonna try 2 save money this month. no frivolous purchases
universe: it's raining & u don't feel like cooking dinner. how abt **pizza**
me:



20 918 1.7K

I'm very curious to know, what's your ideal pizza order?!

What I've been ordering lately is green peppers and mushrooms, with onion and green olives on one half. I order a large one and eat the whole thing in one sitting, by myself.

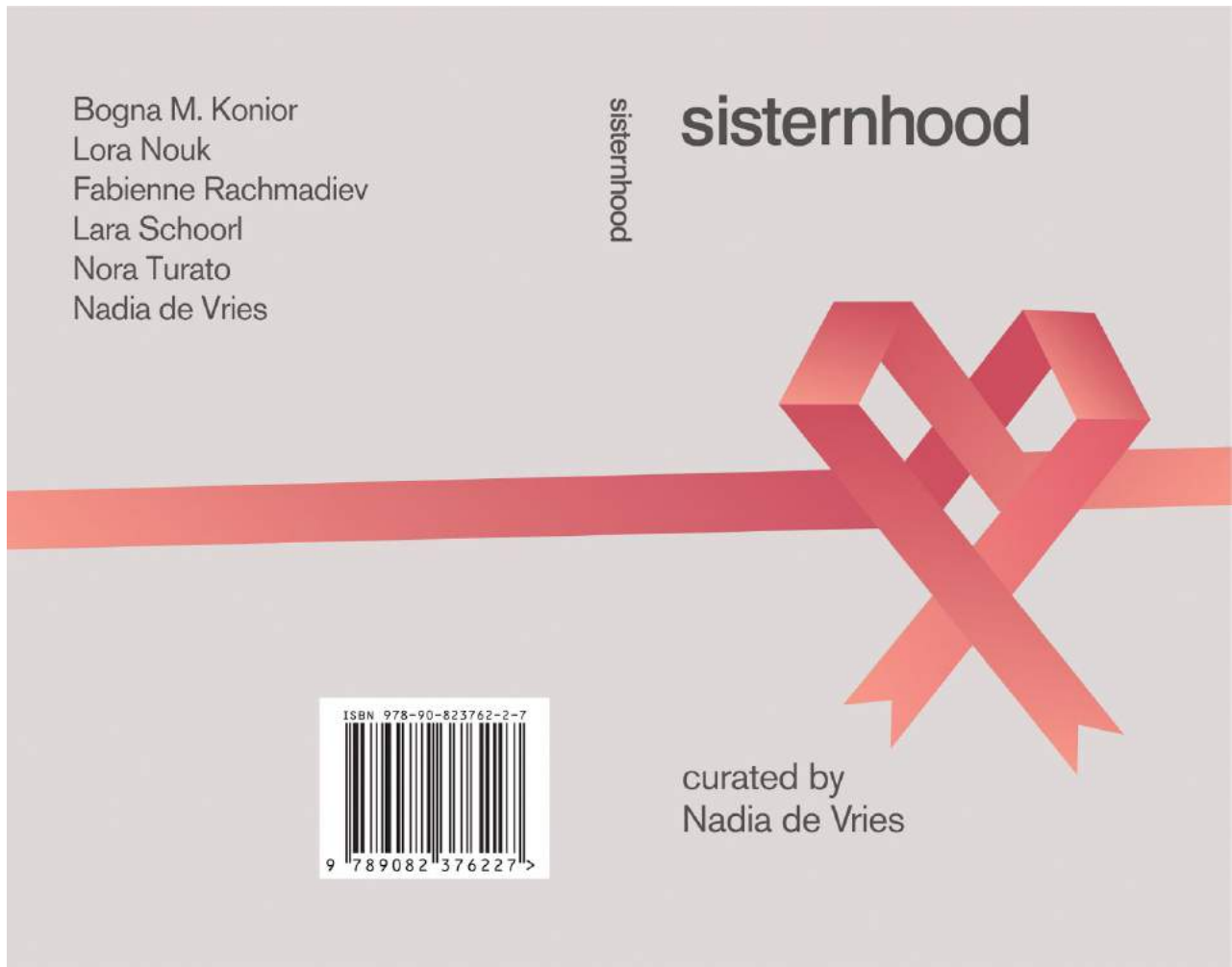
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We Are All Just Animals & Plants is out now from Metatron

You can follow Alex on Twitter
& read his story on Shabby Doll House

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THE SHAPE OF LIFE TO COME



Nadia de Vries on the *Sisternhood* anthology

Sistern is a misspelling of the word *sistren*, the feminine equivalent of the Medieval term *brethren*. It is also a homophone for *cistern*: a receptacle for holding liquid substances. A *sisterhood* is a society of women.

Writing in English has always felt natural to me. But over the past two years, since I've been publishing books and reading my poems aloud to strangers, people have often asked me why I don't write poems in Dutch. They don't see the point of me, a

Dutch person, writing poetry in English. "You'll never be able to write as well as a native speaker," they say. "It's a waste of your time."

In reality, many Dutch people (and Europeans in general) speak English really well. If you live in a country where the national language is a small language, a language that has little influence on global economics, culture, and commerce, you have no choice but to learn English. Unless you are happy with the cultural resources that your own country offers, of course. But when you live in a small country, sticking to your mother tongue can make you feel quite sequestered.

When you wonder about love any sea is too
small for such questions, and so of course any
room is too

(from "Copper Stories" by Lara Schoorl)

In the summer of 2012, I began reading poems on the Internet. I discovered *Poetry Magazine*, and *HTMLGIANT*, and *Shabby Doll House*. I saw pictures of poetry readings in Brooklyn that people had posted on their blogs, and felt a strong sense of longing. I thought about how wonderful it must be, to be part of a literary community bound to a very specific place. I wanted to create a community like that for writers like myself: young, European women who had learned English through digital culture, video games and the Internet. The idea for *Sisternhood* was born.

Sisternhood is a poetry anthology featuring work by six European women. The book's contributors come from Croatia, Denmark, the Netherlands, Poland, and Russia, but all the poems are written in English. At the same time, the anthology's poems honor the strange assimilation of online language – they contain (deliberate) misspellings, netspeak references, and shreds of non-Anglophone languages. Still, every word feels natural. On the Internet, no one knows that English is not your first language.

fear is the enemy
but counts my time in two
I will spook when spoken to

(from "furball" by Lora Nouk)

When you speak English in a non-Anglophone accent, people often assume that you speak English very badly. I thought it was interesting to play with this prejudice by misspelling the anthology's title: *Sisternhood*, with the extra N. But the misspelling is also productive – it creates a new word, *cistern*. I like the meaning of that word, "a container for liquids," because it is similar to what the anthology is trying to be: a container, but for female, European identity in the age of the Internet. The word also has the potential to be dirty. Identity can be dirty, too.

I can't I
stay in bed with me
'honey'
mornings are not measured
there is no carat

for fake gold

(from "chambre à coucher" by Fabienne Rachmadiev)

I started approaching contributors for the project in the autumn of 2014. The project was still unnamed at the time, so I didn't yet have a conceptual reason for asking female writers, exclusively. There are plenty of great male writers in Europe, and kind ones, too, but I just didn't consider asking them. I found the idea of forming an all-female community exciting. I liked the idea of bundling all these different female voices, from different countries and languages, in a physical book. There was something magical about it: our own little coven, bound in print. Lara Schoorl was the first poet I asked for the anthology. I knew her from the University of Amsterdam, where we had quickly become good friends. She had recently moved to Chicago to study at SAIC, and I missed her. Writing a book together seemed like a fun and productive way to stay connected despite the long distance between us.

I discovered Lora Nouk's poetry shortly afterwards. Alexandra Naughton published some of Lora's poems on the *BE ABOUT IT* blog, and I loved them so much that I started following Lora on every social media platform imaginable. She followed me back, and we started emailing each other. About a month later, Lara Schoorl became a guest editor for SAIC's blog. She wrote a piece about a Suzan Pitt exhibition, and I gasped when she sent me the link. Her blog post was accompanied by the exact same image that was featured alongside Lora Nouk's poems in *BE ABOUT IT*. Something cosmic was happening, an invisible bond – a sisterhood.

We can't in good faith cancel the difference
between stones and men. Step one: recognize
the exemplary life of the stone.

(from "VEGETABLE, MINERAL, MECHANIC: A TREATY" by Bogna M. Konior)

The strange occurrence gave me the courage to ask Lora for the project, even though we had only known each other for a short while. She accepted, and I decided that the anthology had to be called *Sisternhood* from that point onwards. Over the following months, little coincidences kept happening. Bogna M. Konior, whom I had met at a European poetry festival before she moved to Hong Kong in 2014, told me that she was working on a chapbook. She sent her poems to me, which I adored, and in reply I told her about the *Sisternhood* project. Around that same time, I attended one of *Versal's* poetry evenings in Amsterdam. Nora Turato, a Croatian performance artist, was one of the readers that night. She recited an incredible twenty-minute poem completely from memory, and her words were provocative and dark, but also clever and humorous. I asked her if she wanted to join *Sisternhood* a few months later. Finally, I met Fabienne Rachmadiev through the University of Amsterdam, where we both attend the same research school. We went for coffee one day, and she told me that she was finishing a poetry collection. The circle was complete.

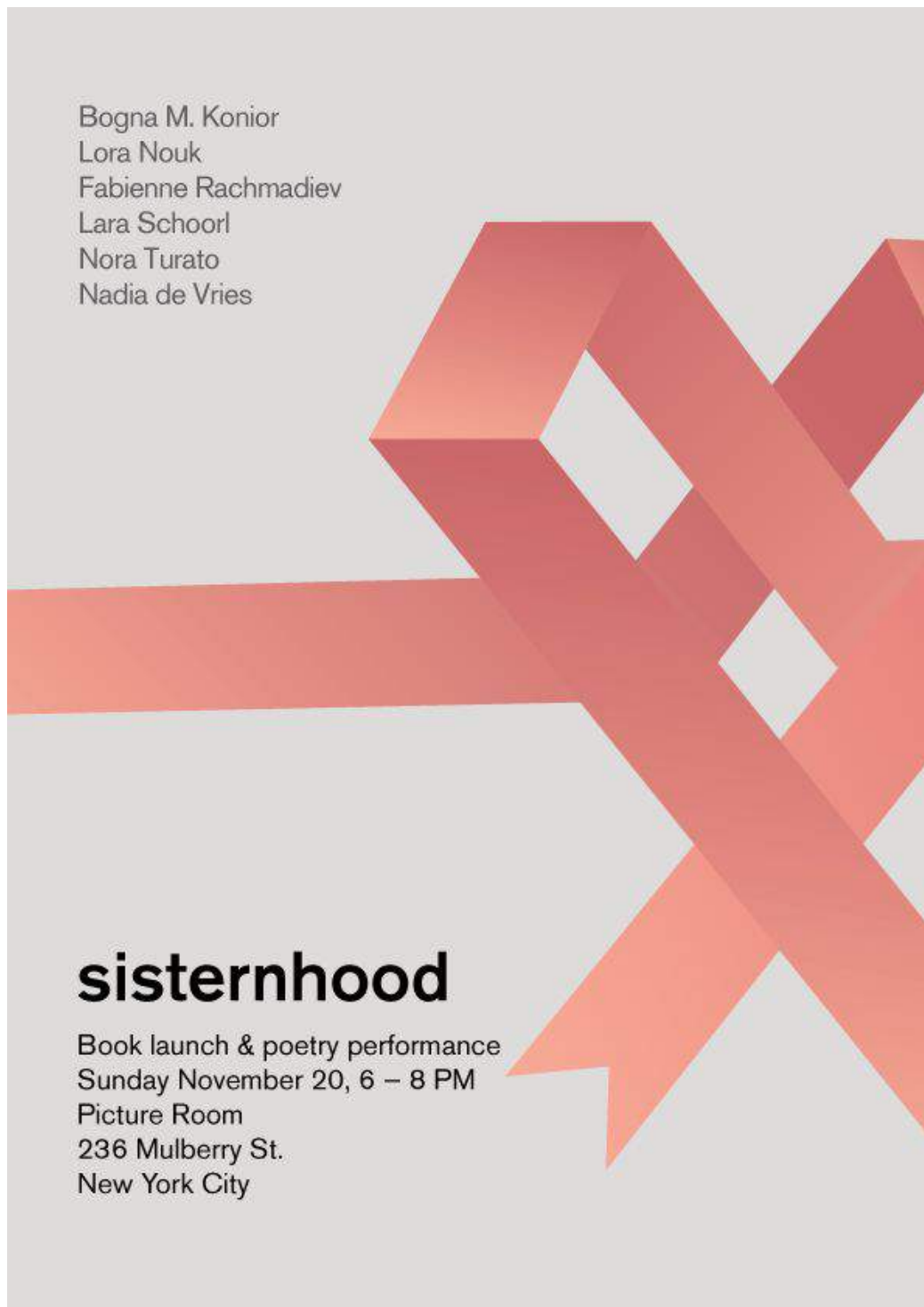
pour your soul out
humbly work your way up
but you gonna need luck
cuz you are a scorpio with a packed 12th house

(from "untitled" by Nora Turato)

And after two years of writing, thinking, and new female friendships, the book is now complete as well. We are celebrating the upcoming release of the book with a pre-launch party in Amsterdam on Sunday November 6, and will be officially launching the book in New York City two weeks later, on Sunday November 20. The book is beautiful, and we are all very excited. I hope you will join us.

<3

Sisternhood can be pre-ordered [here](#). All orders ship on November 11.



*

PSA:

The Re-Up 2 is coming soon

SUBMISSIONS ARE OPEN!



Submissions for a new issue of Shabby Doll House are now open until Sunday November 20th. Women, transgender and non-binary writers & artists are strongly encouraged to submit. Cisgender men are not, this time. <3

It's time for The Re-Up 2.

Guidelines

PROSE: maximum 3000 words

POETRY: 1-5 poems

VISUAL ART: No restrictions except that it must be possible for us to format the work on our website.

All submissions should be previously unpublished in print and online.

Simultaneous submissions are no problem. Let us know if your work is accepted elsewhere.

Please send all submissions as email attachments and specify in the subject line: PROSE / POETRY / VISUAL ART

Editors,

Sarah Jean Alexander

Stacey Teague

Lucy K Shaw

Please note, accepted visual art submissions may be published with accompanying text & accepted text submissions may be published with accompanying visual art.

Please send all submissions as email attachments before November 21st:

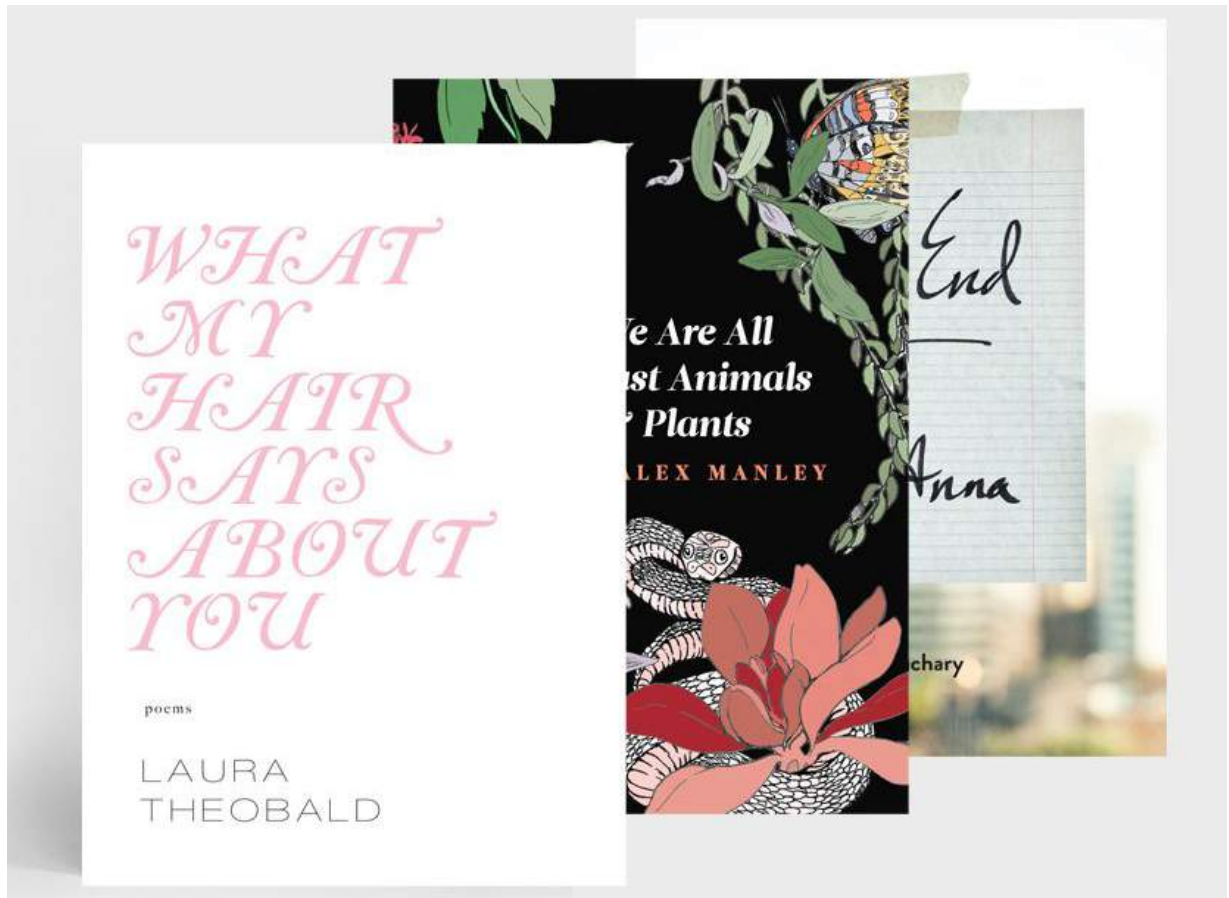
shabbydollsubmissions@gmail.com

If you'd like feedback on your piece, please mention this in your email.

Thank you!

SHABBY DOLL NEWS

Metatron released their Fall catalog, featuring brand new titles by Laura Thebold, Alex Manley and Adam Zachary!



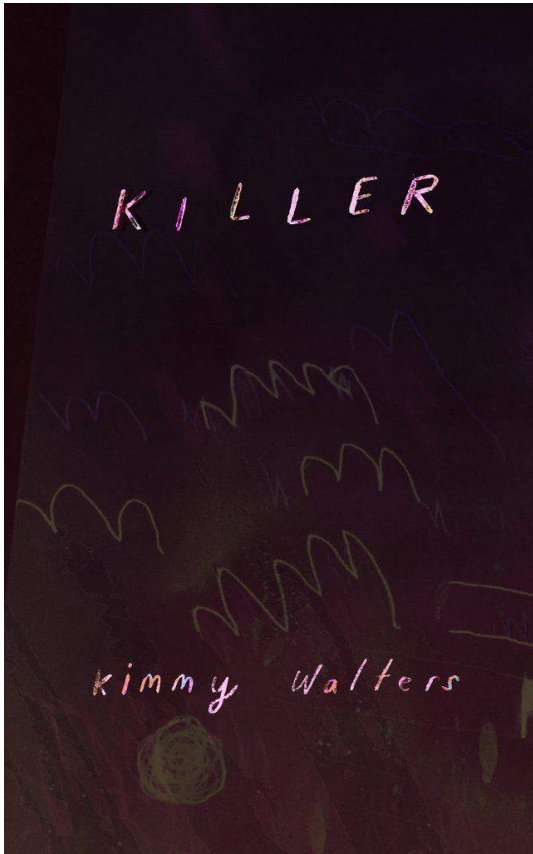
And these JUST POET socks...

Hide On You, is a new poem by Sarah Jean Alexander at WILDNESS

There are *Tiny Spills* from Ashley Opheim and Wendy C. Ortiz at Cosmonauts Avenue

Wendy's new book, Bruja is out now from CCM!

&




Killer by Kimmy Walters is out now from Bottlecap Press!

There are two new essays online, On Female Friendship and the Sisters We Choose for Ourselves & Nowhere, Upstate NY by Chloe Caldwell

Adam J Kurtz has launched the annual kickstarter campaign for his Unsolicited Advice Planners



And he's speaking at a bunch of schools on the east coast this week...

Very Nice!  I'M GOING
TO SCHOOL

RISD — NOV 4
MICA — NOV 10
UMBC — NOV 10

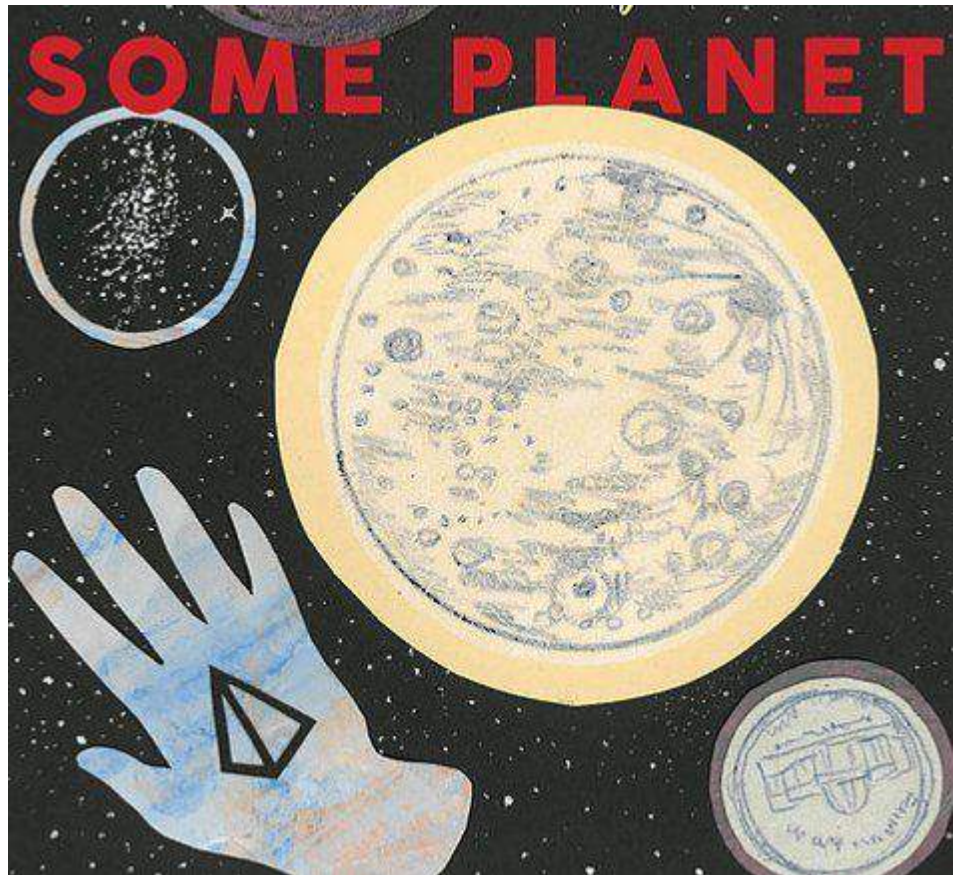
ADAMJK.COM/EVENTS

Submissions to Peach Magazine are open all month



& they recently published a new story by Alex Manley and two new poems by Jakob Maier

Jamie Mortara's SOME PLANET has gone into a new printing!
AND it's heavily discounted until November 15th from YesYesBooks
(Get it quick)



[HTML Giant is back?](#) Okay...

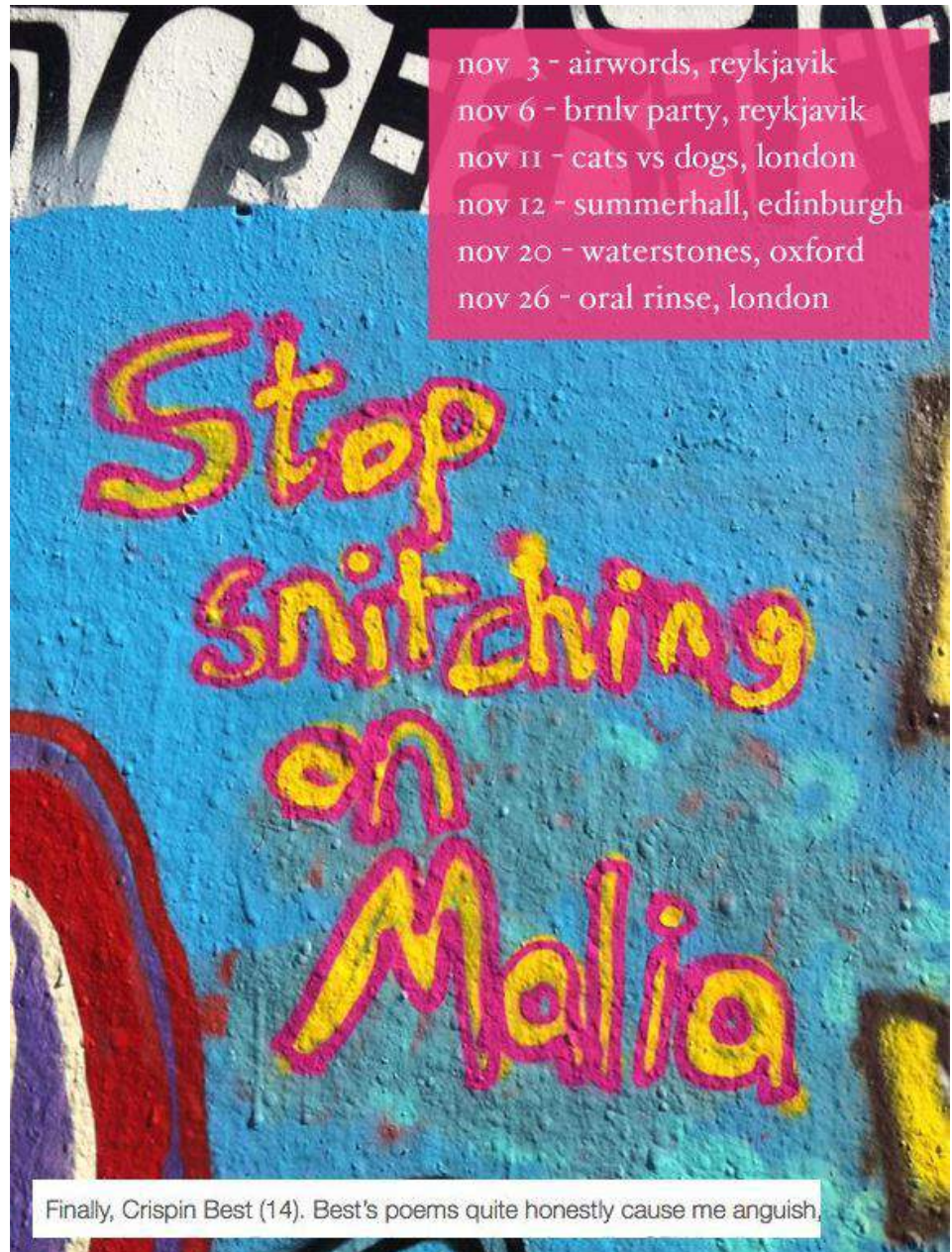
The third issue of Spy Kids Review is [now available to pre-order](#)



There is an Interview with Lucy K Shaw at [Word Riot](#), by Andrew Worthington

Sarah Jean Alexander is reading in Seattle for the first time
on November 28th

Crispin Best is reading in Iceland and the UK,

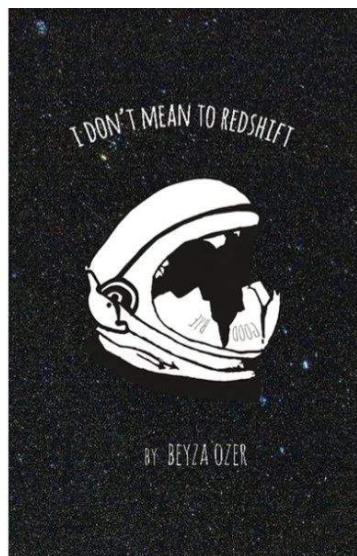


& Metatron's Fall Catalog will launch in Montreal on
November 10th



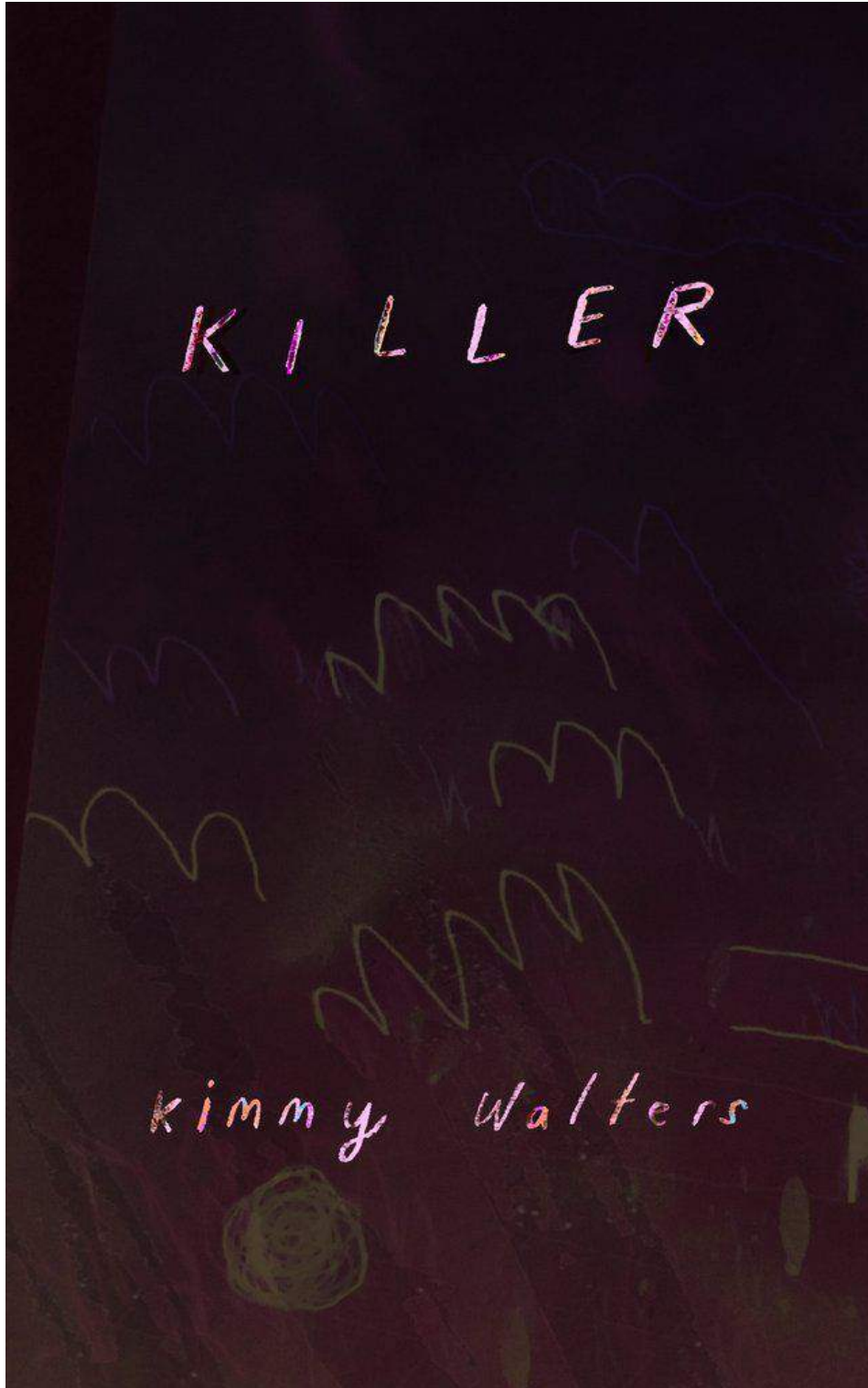
P.S. If you're American, you're supposed to vote on Tuesday.
Duh.

The winner of
I DON'T MEAN TO REDSHIFT
from the last issue is...



...Liz Bowen :)

This month we are giving away a copy of
KILLER by Kimmy Walters,
her second collection from Bottlecap Press.



For a chance to win, just email the word *KILLER* to shabbydollsubmissions@gmail.com

That's all for now!

We'll be back on December 4th

(Jay-Z's 47th birthday!)

Thanks so much reading!

*Here's hoping the apocalypse hasn't
happened by the next issue.*

<333

*Remember, submissions are open until
November 20th.*

<3